

NEW YORK CLIPPER

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A SAD HEART.

WRITTEN FOR THE NEW YORK CLIPPER,
BY PRESLEY B. FRENCH.

Enduring as the sands of Time that endeth but at
Death's own call;
Devoted only to her shrine, where lays my heart, my
soul, my all!
No other love so pure as mine, no trust in woman
so complete.
As that which hope and passion binds, and strands
me captive at her feet.

Must I whose love is so sincere, declare I do not
wish to live,
And unto threats no one would fear, unless her
love to me she'll give?
Yet, thus I feel. But why should I? She never said
she cared for me;
I have no right to ask her why her heart she still
considers free.

Like water, love flows not uphill—we cannot force it
into flame
Or bid it bud against our will; it's there—we know
not whence it came.
Vain 'twould be for her to love, if in her heart she
does not feel
Each throb a blessing from above as humbly at her
shrine I kneel.

Years may come and years may go, as speeds the
laggard time of youth
On wings of lead; alas, how slow, e'er she learned
how I loved in truth.
Under the sod I may be laid before she knows that
from my life
Something was gone, which might have made a
noble man—a good, pure wife!

To live and love with anguished heart unknown to
her whose love I crave,
I seem a thing from hope apart; a wandering
creature, forlorn slave,
Let loose from chains he did not dread to dangers
he knew not before.
Like him I am. When I am dead, I'll wait my love
by Heaven's door.

THE TALE OF A MADSTONE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MONROE H. ROSENFIELD.

The Winter and Spring had come and gone, and
the season was drawing to a close. Our company
had just closed a profitable engagement in a thriving
city of Minnesota. Everything was in readiness
to move to the next stand, and only a few hours
intervened before the train would start which was to
convey us on our journey. These few hours our
charming soubrette, Miss Nannie Rogers, decided
to improve by paying a visit to the city hospital.
Although Nannie was a young lady of more than
usual beauty and intelligence, she had a morbid
taste for the horrible. She always enjoyed going
to a funeral. The tears which she shed on those
occasions seemed to afford her a sort of wet delight.
A thrill of delightful anticipation excited
the young lady at the thought that she might see a
death scene. With trembling eagerness she but-
toned her close-fitting ulster around her shapely
form, and hurried down the street until she arrived
at the door of the hospital.

Such a charming impression had she made upon
the people of the town with her beautiful voice
during the season that her card obtained immediate
admission for her and myself. She was conducted
through the great building filled with white cots, upon which lay men and women in
all stages of disease.

Suddenly a ringing cry pierced the room, accompanied
by a bark from a dog. We turned quickly and
saw a woman upon a bed, held down by four
robust men. The woman was in convulsions.
Shivers ran through her body, and her breath
came in gasps as she cried in agonizing tones:

"Oh, my God! I know it, I know it! I am beyond
hope!"

It was a case of hydrophobia. Miss Roger's mor-
bid instincts were aroused, and she gazed upon the
frightful spectacle with fascinated interest. There
was an ugly wound in the rounded shoulder of the
woman upon the bed. Her face was distorted, and
her eyes stared with a wild and unmeaning gleam.
I tried to persuade my partner to leave the spot, but
she refused to go. She drew nearer and nearer to the
bed, like a bird charmed by a snake. The awful
poison was coursing through the veins of the
doomed woman, every nerve in her body was
strained, and the tortured muscles struggled against
the agonizing effects of the insidious venom.

The inevitable end was near. The sufferer writhed
and twisted in agony supreme. Froth flecked her
lips, and her gleaming eyes were bloodshot. Opiates
failed to quiet the patient. Then came the moment
of dissolution. It was preceded by a convulsion
frightful in its intensity. A canine snarl wreathed
the beautiful lips; the white teeth parted like those
of a mad dog, the tortured body fell back upon the
bed, and then came the quiet of death.

Horrified at the awful spectacle, we hurried away
to the hotel.

In our company there was a troupe of performing
dogs, owned by Park Goodwin, a handsome, dashing
fellow of thirty-five. On more than one occasion
he had shown a partiality for Miss Rogers, which was not reciprocated by her. She seemed
to think more of Goodwin's favorite spaniel, Tansy,
than she did of its owner. Goodwin had tried
every honorable means to make an impression upon
the obdurate heart of Miss R., but without success
up to this time.

After arriving at our next stand the fair soubrette
showed signs of nervous prostration, caused by

the memory of the scene she had witnessed at the
hospital. No more she fondled the pet spaniel.
She had now taken a decided aversion to dogs, and
kept as far away from the performing animals as
possible.

The dog trainer, with tender solicitude,
observed her new born fear, and tried on
every occasion to convince her that it was
groundless. But, notwithstanding all his arguments,
she kept aloof from the dogs, and
hesitated to fondle the spaniel as she had been in
the habit of doing. Her fears excited the derision
of the entire company. They took delight on every
occasion to "guy" her with canine gags. The spaniel
was dropped into her lap, and, as she started up

appeared into an alleyway and cowered, shivering
with fear and excitement, underneath a truck. The
mob ran by the truck without observing the dog.
Half an hour later they returned to the theatre dis-
appointed at the escape of the animal.

There was no performance that night. On his
return Goodwin found Miss R. in hysterics, and crying
for a madstone. After a careful examination of the
wound, Goodwin, through his long experience
with dogs, was satisfied that the bite was not
inflicted by a rabid animal.

Here was his opportunity, and he seized it
eagerly. With soothing eloquence and promises of
immediate relief, he comforted the hysterical
patient. When she had become somewhat quieted

cal stone, for which he was taxed the sum of
a cool hundred dollars.

"And did you really expend one hundred dollars
for my sake?" softly queried the fair patient, with
a tender look upon her face.

"Yes," quickly replied Goodwin, drawing closer
to the object of his affections, "and I would spend
three times that paltry sum to save you from danger."

"How can I ever repay you?" she softly whispered.

"By allowing me to become your lawful pro-
tector for the future," he replied.

* * * * *

A week later a quiet little wedding occurred in

GEORGE BARRETT.

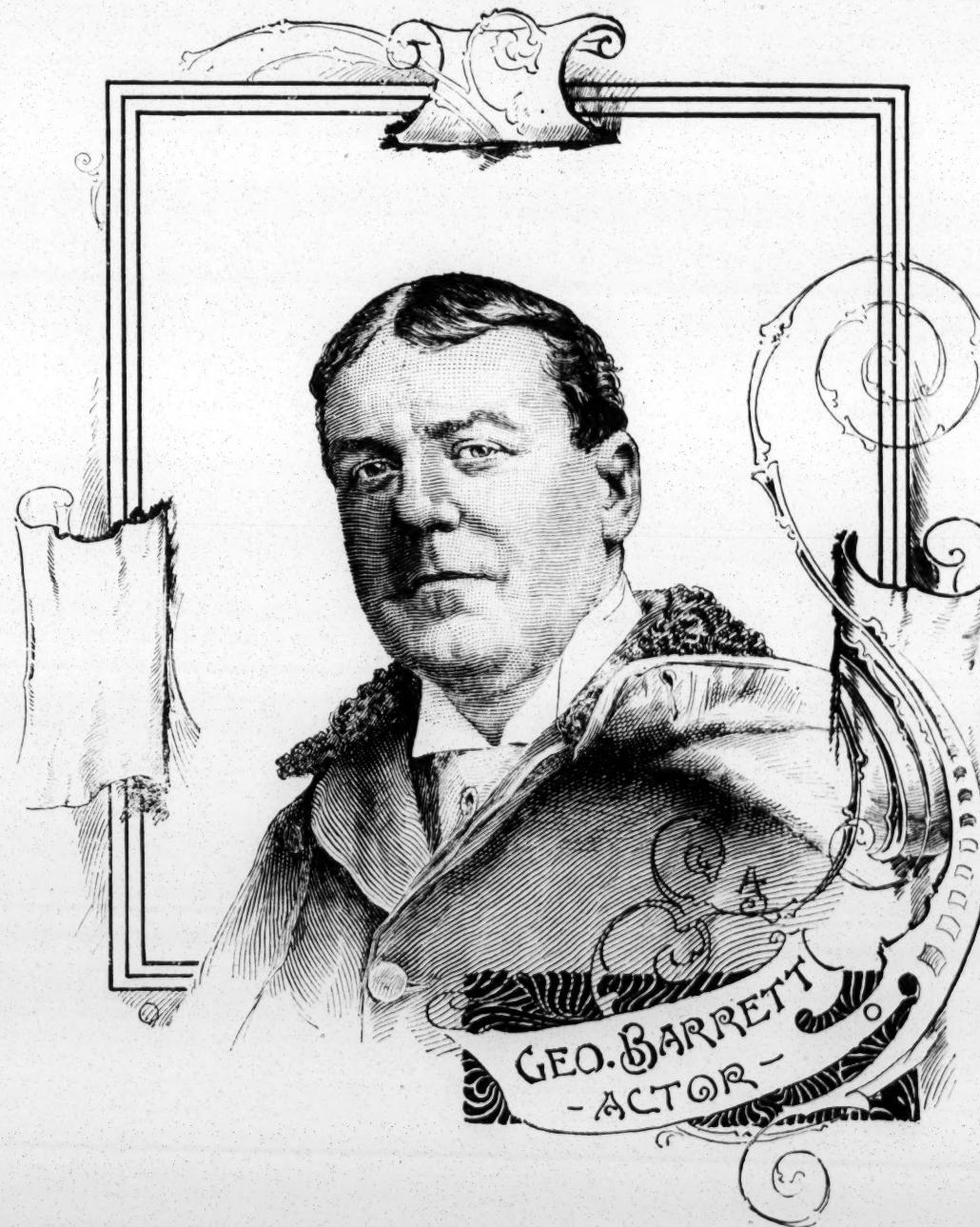
George Edward Barrett, whose portrait appears
on this page of THE CLIPPER, is the son of an English
gentleman farmer, and was born at Essex
Eng., in 1849. When a boy, he entered a printing
office in Fleet Street, London, to learn a trade, and
there he remained about five years. In the meantime,
his brother Wilson Barrett had also left the
parental roof, had entered the dramatic profession
and had made considerable headway. George de-
sired to follow his brother, and Wilson finally se-
cured a position for him in Linder & Slater's Co.,
making his first appearance at the Theatre Royal,
Durham, in March, 1866, playing a small part
in a drama called "The Woman in Red," and sing-
ing comic songs between the pieces. His salary at
first was fifteen shillings per week. He advanced
rapidly, however, and, before the end of that
year, he was in the Theatre Royal, Aberdeen,
playing second low comedy (which included such
parts as Francis Osbaliston, in "Rob Roy"), sing-
ing comic songs and doing the clown in the pantomimes.
The Aberdeen Theatre was a good school
for the young comedian, and in 1867 we find him
playing first low comedy in important companies,
over the provincial circuits. For awhile he was
with his brother Wilson, who had become a provincial
star, and the two Barretts became great favorites.
But George was anxious to make his talents
known in London, and when, in 1872, Francis Fair-
lie (now known as F. C. Phillips, author of "As in a
Looking Glass") offered him a position in the cap-
ital, George seized upon it at once, and made his
London debut as Dr. Brown, in T. W. Robertson's
comedy, "Progress," and in a comic opera, "Vert
Vert." He created a favorable impression, but did
not attract particular attention until about a year
later, when he played Bullock in "East Lynne."
He followed that with another hit as the Ghost, in a
tragedy on "Hamlet." A visit to India where he
supported Charles Mathews followed, and, on his
return to London, he entered the Criterion Theatre
as first low comedian. Later, he joined Lydia
Thompson at the Folly Theatre and at both of these
houses he advanced in public favor. Charles
Wyndham was not slow to recognize George Bar-
rett's cleverness for he entered into negotiations
with the rising young actor, which resulted in Mr.
Barrett's joining Mr. Wyndham's Co. He remained
with them two years, and added to his popularity
by the original interpretation of such characters as
Brisket in "Pink Dominos" etc. A two years' tour
with comic opera followed and in 1880 he again
joined his brother, who had just leased the Royal
Princess Theatre, London. There, by a succession
of strong, artistic and original character
and comedy creations, he firmly established
himself as one of the ablest comedians in England. His first big hit as Jarvis
in "The Lights of London" was followed by his Boss
Knivett in "The Romany Rye" and then came his
grand creation of Daniel Jaikes in "The Silver
King," his Ben Chibbles in "Hoodman Blind," his
Nat Braden in "Chatterton," his Bob Atkins in "The
Color Sergeant," his Colfath Joe in "Good Old
Time," his Davy Tayle in "Bun-My-Chree," and
lastly, his Dick Dowling in "Nowadays." In 1886 he
visited America with his brother, and, although he
only remained here seven weeks, he firmly estab-
lished himself in American hearts. His appear-
ances here were few, but our critics saw enough to
convince them that George Barrett was an actor of
the best school, and in one or two of his characteriza-
tions he was compared to Joseph Jefferson and
to Dion Boucicault. He still links his fortunes with
his brother and is now on tour in this country.
George Barrett's life has been full of adventure, vi-
cissitudes, successes and struggles, but his knocks
against the world have perhaps tended to ripen his
talents. Personally he is one of the most charming
of men. He is a delightful story teller, a good singer,
and some of his Cockney stories and dialect
anecdotes often appear in print. He has had a
number of offers to star himself, but he appears to
be contented to remain as his brother's right bower.
"I shall stick to Wilson as long as he sticks to me,"
said he the other day.

COOL AND "LONDON ASSURANCE."

If "London Assurance" had never been written
Brindal would probably have continued to vegetate
in the undisturbed possession of a certain line of
unimportant parts, which, it must be owned, he
played very indifferently. "There is," however, a
tide in the affairs of man which takes at the flood
leads on to fortune" and Brindal's turn came at
last. After a long sojourn at the Haymarket he obtained
a engagement at Covent Garden, where,
either by some lucky chance or thanks to the pre-
ternatural acuteness of the author, the part of Cool
in the newly accepted comedy was assigned him.

Nothing as it happened could have suited him
better. His imperturbable stolidity, which hitherto
had been a stumbling block in his way, became a
positive quality, and what was merely the result of
habit in his part was halfed by the press and public
as an unexpected revelation. Unfortunately, as
in the case of Sing-Sing Speech Hamilton, his Alpha
was also his Omega. When the run of the piece
was over he at once subsided into his accustomed
mediocrity and descended the ladder of celebrity
even more rapidly than he had mounted it.—*At the
Year Round.*

THE OTHER SIDE.—"I say, Freddie, these litwavy
fellows that wi-wi-wite us up in the papers are a
lot of cads you know." "They just misiden," "No
twains, Freddie. No standing in—aw—s-s-s-
society." "No; and look at the bags they wear."
"S-s-should think they'd see how—aw—wi-wi-wi-
widowin' they appear." "Cawn't see themselves
as we see 'em, dear boy."—*Lulu.*



with a frightened exclamation, the jokers ex-
claimed in chorus: "Mad dog!"

Goodwin tried to protect her from the persecu-
tions and to persuade her that the dogs were per-
fectly harmless, but to no avail.

The culminating point in this mimic tragedy was
reached one evening just as the performance was
about to begin. The soubrette was preparing for
the stage in her dressing room. On lifting the lid
of her trunk, Goodwin's favorite spaniel sprang out
with a snarl and with an angry yelp caught the
young woman's forefinger between his teeth, mak-
ing an ugly wound. The dog had been hidden early
in the day in the trunk by one of the jokers. An-
gered by its long confinement, the animal had re-
venged itself upon the fair singer.

With a shriek of horror which rang through the
building and alarmed the whole house, the young
lady fell upon the floor in a swoon. Meanwhile the
frightened dog ran howling down the hallway and
the cry of "Mad dog!" was raised, nearly the whole
company starting in pursuit. The spaniel started
through the doorway and gained the street, pursued
by a dozen excited men in stage costumes. Stones
were flung at the fleeing animal, and a pistol
shot was fired at the spaniel as it darted around the
corner into a brilliantly lighted street.

The pursuing crowd became larger and larger as
the hunted animal darted between the legs of pe-
destrians and knocked down little children in its
hurried flight. Horror thrilled the atmosphere. Five
hundred persons, in imagination, already felt the
pangs of hydrophobia. Goodwin was in advance
of the pursuers by some fifty feet. The spaniel dis-

left her promising to return in a short time with a
madstone. This he easily secured. It was a
small cobblestone from the street.

Hastening to return to the fair patient, he showed
her the magical stone and proceeded to wash it in
warm water. Then, with tender solicitude and
with inward chuckles, he placed the stone upon the
lacerated finger. After holding it in position for
about five minutes, he removed the stone and easily
persuaded the fair sufferer that a green substance
had exuded from the wound into its pores. The
poor girl appeared to be so much relieved that she
exclaimed in a burst of gratitude:

"Park, you have saved my life!"

Goodwin's heart bounded. It was the first time
she had ever addressed him by his Christian name.
The stone was applied again and again, until both
doctor and fair patient had been satisfied that all
the virus had been removed. Then, as the sufferer
lay back upon the lounge the "doctor" carefully
bound up the injured finger and annotated it with
soothing ointment. Holding the delicate hand in his
strong grasp, he pressed the bandaged finger to his
lips.

With a stage gesture and a coquettish smile, the
patient drew away her hand and exclaimed, while
a blush suffused her pale face:

"Park, tell me. Where did you get that won-
derful stone?"

Goodwin had some reputation as a theatrical
Munchausen. But this time he fairly outdid any
previous performance in this art with a plausible
story of how after a long search, he had found a
Gypsy on the outskirts of the town. This wandering
nomad, he said, was in possession of the magi-

cal parsonage of a local preacher. As the bridal
party drove away from the door in carriages a lean
and hungry spaniel was seen to be following the
vehicle containing the bridal couple. When they
alighted, the dog ran quickly forward and fawned
about the feet of the groom.

"Why Park!" exclaimed the bride, aghast, "isn't
that the dog that bit me?"

Goodwin stooped down and lifted the dog in his
arms. A mutual cry of recognition came from both
dog and master as the spaniel nestled into its fa-
miliar resting place.

"Drop it, drop it!" exclaimed the bride, in a cri-
tic's tone, "don't you know the dog is mad!"

Goodwin coolly patted the animal's head. Then
he turned to his wife and said:

"No; not mad any longer, my dear; he was mad
just long enough to enable me to win you with the
aid of a cobble stone!"

WE ARE FELL DESTROYERS

Some imaginative and wonderfully learned Ger-
man scholars tell us that every snowflake is inhab-
ited by happy little beings, who begin their exist-
ence, hold their revels, live long lives of happiness
and delight, die and are buried, all during the de-
scent of the snowflake from the world of clouds to
the solid land. These scholars also tell us that every
square foot of air possesses a few twelve to fifteen
millions of more or less perfect little beings, and
that at every ordinary breath we destroy a million
more or less of these happy lives. The sigh of a
healthy lover is supposed to swallow up about four
million.

THEATRICAL RECORD.

Movements, Business, Incidents and Biographies of the Dramatic, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, DECEMBER 3, 1889.

LATEST BY TELEGRAPH

Special Dispatches from The Clipper's Correspondents on the Opening Night of the Current Week.

TRISCO FLASHES.

"Kleptomania" a Failure.—**"The Henrietta's"** Big Business—**Bolosky Kiralty's "Antiope"** in Trouble.

[Special Dispatch to The New York Clipper.]

SAN FRANCISCO, Cal., Dec. 8.—Stuart Robinson, in "*The Henrietta*," at the Baldwin, continues this week. Business last week was much larger than that of the first week of his engagement. The Buff Opera Co. follow Dec. 9.

NEW CALIFORNIA.—Milton and Dolly Nobles appear this week in "*Love and Law*." "*Hans the Boatman*" follows 9, for a fortnight.

New British STREET.—"*Kleptomania*" was seen for the first time here last evening. The play was bad and the company worse. **Frank Mayo** announced for 9.

GRAND OPERA HOUSE.—"*Hans Across the Sea*" opened last evening, the outlook being dubious for a successful engagement.

NOTES.—Rauch's is this week's bill at the Alcazar.

.... "*The Mikado*" was revived last night at the Tivoli.

Manager Al Hayman and Nelson Becker are here.

P. K. Wallace is at Moroso's Amphitheatre, commencing last night a three weeks' engagement.

George Osborne has left the Minnie Madlern Co.

Douglas White's connection with Gilmore's Band has closed until February, at which time he will resume and proceed to Mexico to make arrangements for a series of concerts.... May Yule is here, and has returned to private life.... William Leavitt, Alexander Davis, Glenn and Weston, and the Springer Bros. are at the Orpheum.... Yank Hoe has sued Bolosky Kiralty for salary.... Chardin's Circus had a capital audience to the Grand Opera House.... The Boston Museum persists in displaying the announcement of "*Hans Across the Sea*...." The Howard, with Oliver Byron was packed, and all the shows were liberally patronized.

KANSAS CITY, Mo., Dec. 3.—The theatre last night.

John Fauntleroy opened to a fair audience.

The Old Homestead, at the hills, Sunday, opened to a packed house.

It was the first Sunday night performance at the Standard, played to a large audience, and were libretti.

The Academy of Music, yesterday, in the Grand Avenue had a good attendance.

The People's Theatre was reopened last night under John Slesinsky's management.

The interior had been decorated in bright colors and new presents were moderately large and attractive, and the orchestra a large company.

CINCINNATI, O., Dec. 3.—The theatre opened a prosper

ous week. "*A Midnight Bell*" was rung to an overflowing house at Henk's.... Joseph Murphy was welcomed at Havin's by two large audiences.... The gallery gods, packed to suffocation, cheered "*Daniel Boone*" at Hart's.

The People's, Kohl & Middleton's Museum opened up Sunday, and the usual wholesale arrests of managers and players were made after the play. Judge Urston levied \$10 and \$15 fines in the Police Court, yesterday morning.

The Grand was the only theatre closed on the Sabbath. "*Sweet Lavender*" drew a splendid audience yesterday.

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LONDON, ENGLAND, Ky. Dec. 8.—W. Kenea opened at Macclesfield a moderate house.... The Wilbur Opera Co. opened a second week's engagement, drawing large houses at both performances.... Masonic Temple had a good house, where the German Comedy Co. was holding its annual meeting.... The World and the Casino Museum were well patronized all day.

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BOSTON, N. Y., Dec. 3.—The Bostonians opened their three nights' engagement at the Lyceum last night.

They performed "*Don Quixote*," this being its first production in this city.... A very worthy audience, by a large majority, attended.

In the Banks, Jacobs' Academy, and Frank L. Fayne, at the Grand Opera House, opened to a fair business, notwithstanding a heavy rain.

BOSTON, N. Y., Dec. 3.—Hermann's Trans Atlanticque

Vauville Co. appeared to a crowded house at the Academy.... The Bostonians, at the Court Street.

The Lyceum was comfortably filled to witness "

"Hermine".... "*Reuben Glue*" opened the new

Globe, at the Grand Central and the Gemini Theatre had good openings.

PITTSBURGH, Pa., Dec. 3.—"Bluebird Jr." pleased a packed house at the Grand last night.... A crowd of Sullivans and friends greeted them at the Bijou.

Sister and Friends, at the head of a company, did a hand at the Academy.... "*Boys in Lights*" filled Harris Theatre.

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BOSTON, N. Y., Dec. 3.—Julia Marlowe opened in "*Indiana*" at the National, to an excellent house.

Lawrence Barrett opened "*Old Ironsides*," this being his third performance at the Court Street.

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MARSHFIELD, Ky. Dec. 8.—Turn Hall has arisen from its ashes and under the new name opened 2 with a ball given by the consolidated societies who own it.

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DEATH OF A PERFORMER.

M. Peyraud Dies from the Effects of Injuries Received at New Orleans.

[Special Dispatch to The New York Clipper.]

NEW ORLEANS, La., Dec. 3.—"*A Possible Case*" drew a large, brilliant and appreciative audience to the Grand.

The play was superbly staged, elegantly dressed and admirably rendered.... Cora Van Tassel danced to the good graces of her audience at the Academy.... Hettie Bernard Chase gratified a packed house at the St. Charles while Maude Atkinson's "*Forget Me Not*" pleased the Avenue's patrons.... Captain Prayaud, the leaper, who was injured by his high tower dive at Farant's on Nov. 29, died at 2 o'clock A. M. yesterday. Up to a late hour Sunday night he appeared much improved, and conversed with his wife and friends, but towards one o'clock his condition changed, and he rapidly passed to the unknown world. Mr. Peyraud died in financial difficulties.... Chardin's Circus had a most unremunerative season here. The circus will most likely go to South America.... All the theatres here gave a Thanksgiving matinee.... Ned Foster, manager of the Bella Union, has secured a divorce from his wife.... No benefit performance ever given in this city equaled that of John Morrissey, the popular manager of the Orpheum, Nov. 22. Over one hundred professionals volunteered, and acted followed out until three o'clock A. M. The beneficiary received a case of handsome silverware, a diamond locket and a costly gold-handled silk umbrella, the last gift being presented by the Wigwam and Bella Union managers.

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M. Peyraud Dies from the Effects of Injuries Received at New Orleans.

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THE THEATRE IN AMERICA.

Its Rise and Progress during a Period of 156 Years—A Succinct History of Our First and Famous Plays and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths, Fairs, Etc.

Written for The New York Clipper by COL. T. ALLSTON BROWN.

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THE NEW YORK STAGE.

Winter Garden (late Metropolitan).

[CONTINUED.]

In recounting the history of this house, I think I omitted to call attention to the exact date which marked this theatre's change of title from the Metropolitan to the Winter Garden. It was Sept. 14, 1859, and readers who are preserving this history will find the reopening noted in last week's CLIPPER through the change in name was inadvertently left out.

The third season under A. W. Jackson's management commenced Aug. 25, 1862. The company consisted of C. W. Clarke, Delmon Grace, J. F. Hagan, H. H. Baily, Wilkins, Ryer, Davidge, St. Mrs. F. S. Chapman, Mrs. Howard, Mrs. Scott, Mrs. Walcott, Mrs. Skerrett, Miss Brown and Mrs. Mrs. Chapman. Mrs. Baker, stage manager. Kate Bateman was first cast for four weeks, supported by Edwin Abbott and J. W. Wallack Jr. For her benefit, Sept. 20, she presented Beatrice the Madonna of Art. Edwin Booth was the next star, opening 20th. He had but lately returned from Europe. During his engagement of seven weeks the plays produced were: "Othello," "The Merchant of Venice," "Romeo and Juliet," "Pescara," "The Lady of Lyons," "Don Cesare de Bazan" and "The Iron Duke." Mr. and Mrs. F. B. Conway were in the supporting company. Mr. and Mrs. Barney Williams played an eight weeks' engagement terminating Jan. 15, 1863. They were followed 17th by Charles W. Coulcock as Peter Proby in "The Gunney Corner." Isabella Cubas also appeared in "The French Spy."

Edwin Booth came Feb. 9 for a two weeks' engagement and had the support of Lawrence Barrett, Geo. Jamison, Mrs. Wilkinson and Ada Clifton. The pieces played were "Hamlet," "Othello," "The Merchant of Venice," "Richard III" and "Richelieu." He also appeared as Iago, Mary Provost and Fredric. The regular Fall and Winter season commenced Sept. 21 with the following company: A. H. Davenport, Vining Bowers, Lawrence Barrett, Humphrey Bland, J. F. Hagan, W. H. Riley Denison, Ebriele John Walsh, Mrs. T. J. Hind, Mrs. F. Chapman, Mrs. Bland and Ada Clifton. A. H. Davenport was stage manager. Edwin Booth played a four weeks' engagement and was followed by John S. Clarke, who opened Oct. 19 in a local absurdity called "The Russian Admiral or the Lion of the Day," "The Toadies" and "A Kiss in the Dark." "The Babes in the Wood," "The Russian Admiral" and "My Neighbor's Wife" was the bill 26. Mr. and Mrs. W. J. Florence came Nov. 2. "The Ticket of Leave Man" was acted Nov. 30 for the first time in America.

James Dalton [Bob] Brierly, W. J. Florence
A. H. Davenport Walter ... T. E. Morris
Hawthorne J. F. Hagan May Edwards
Mister Moss Mrs. Willoughby
Humphrey Bland Mrs. Chapman
Green Jones Vining Bowers Mrs. T. J. Hind
Mr. Gibson Emily St. Evremond
Miss Willoughby Mrs. W. J. Florence

It was played one hundred and twenty-five times. A matinee benefit took place Feb. 20 for the U.S. Sanitary Commission. Marie Methua Scheller opened here March 28 in "Lorie's Wedding." Lorrie Methua Scheller; Barbel, Mrs. F. S. Chapman; Countess Ida, Mrs. W. R. Floyd; Bernhard, J. F. Hagan; Christopher, A. H. Davenport; Father Martin, T. J. Hind; Professor Mageister, T. E. Morris.

[TO BE CONTINUED.]

DRAMATIC AND MUSICAL NOTES.

— De Wolf Hopper signed a contract on Nov. 23, to head a comic opera company, beginning next season under the direction of Charles E. Locke and J. Charles Davis. He is to remain with them five years.

The first season will open May 5, 1890, at the Broadway, this city, when a fourteen weeks' engagement will be played. The company will be booked by W. W. Randall. The leading lady will probably be an English singer of note. B. D. Stevens, now with the McCullough Co., will be business manager of the new troupe.

— The "London" is the name of a new penny journal, the first number of which was issued at London, Eng., Nov. 23. It is edited by "Ithuriel" (W.H. Chapman) and devoted to the musical, theatrical, social and sporting world.

— Wilson Barrett received Nov. 26 a check for the full amount of dues assessed and exacted by the Boston Mass. Custom House on the two shipments of scenery and other properties which came from England for the use of Mr. Barrett during his present American tour.

— The tour of "Captain Swift" is now under the sole business management of Arthur H. Forrest. Kate Claxton having retired.

— David M. Peyster is now the sole manager of "The Shanty Queen" Co.

— Harry Harford left the "Reuben Glue" Co. Dec. 2.

— Ed. C. White is no longer the business manager of the "Time Will Tell" Co.

— "Shenandoah" will be put on at McVicker's Theatre, Chicago, Ill., early next April for a summer run. Mr. McVicker has abandoned his idea of making a spectacular production of "King John."

— "The Scatchard" ("The Marriage Broker"), by Lewis Morrison and M. B. Curtis, will probably be put on at the Star Theatre this year in April next.

The contracts for the house have been drawn up and now await the signatures.

— Adele Payn recently sailed for Europe, her intention being to remain abroad for several months.

— George W. Wadeleigh is to manage the new "Gentle" in which Mrs. W. B. Chippendale made her first appearance as Nanette; "The Eaton Boy," and dancing and singing.

— Dan Bryan made his first appearance in Irish comedy July 2, for the benefit of W. R. Floyd. The bill opened with the comedietta of "Carousels" and "The Little Treasure." Madeline Henriques as Gertrude (for the first time in New York) and in the cast: Orpheus, Felicia Vestal, Furys, Johnnie Rotter, Goddess of Love, Miss Geary; Hyacinth, Miss Kemble; Spirit of Good, Miss Dronne; Pluto, M. Fuchs, Deborah; a question of "Leah" by Isaac C. Tracy, was given.

— The tragic opera of "The Corsican Bride" by Edouard Lalo was first produced June 15, 1861, Miss Mme. Rotter-Duffett; Marita, Mme. La Rose; Antoine, Mr. Quint; Gregorio, Mr. Weisiger; Le Lenville, Mr. Hartmann; Spaghi, Urschitz; A. H. Davenport took a benefit June 16 and among the volunteers were G. L. Fox, Fanny Herring, Dan Bryant, Little Mac, S. C. Campbell, T. J. Herndon, J. A. Graver, Mme. Pauline, M. Baptista, Mrs. H. P. Graham, Fanny Browne, Mrs. Wm. Floyd, Mrs. Isabella Preston, Thomas Cline, Morris, Hagan, Dewell and Styles. The bill comprised the burlesque of "Gentle" in which Mrs. W. B. Chippendale made her first appearance as Nanette; "The Eaton Boy," and dancing and singing.

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— The farce of "The Secret" was also played with Geo. A. Hill, was originally acted by the author's People's Theatre Co., Nov. 23, at Ellenville, N. Y. Nannie Lester and Mr. Hill were prominent in the cast.

— Ben Lodge left the Bennett-Mouton Co., Nov. 23.

— Geo. Dunbar and Clark Burton joined Vredeland & Middaugh's "U. T. C." Co. at Wausau, Nov. 18.

— "A. B. III" Co. opened the new Hurley Wis. Opera House Nov. 26. Kent Thomas, manager of the company, writes: "The house has a good orchestra, four nice dressing rooms and is lighted by electricity. We will work on the Bessemer ironwood and rhineland circuit. Willard Simms and Caroline Gage are the joint attraction with this company."

— We are informed that Victoria Vokes will open two new houses this month—one at Ottumwa, Ia., Dec. 4, and the other at La Salle, Ill., 9. She gets certainty at both houses. Business is said to be on the increase.

— It is said that McKee Rankin will go to England in the Spring to star, under the management of W. W. Calder.

— Leonora Bradley did not join the "Kajanka" Co. after all.

— Sophia Juliet Neuberger, a well known vocalist, was married to Baton Hugo Julius Loebinger, a native of Bavaria, but now a practicing physician of this city, by Chief Justice McAdam at the Hall, Nov. 27.

— Mme. Albani and Ernest Gye, her husband; Mme. Fabbri and Sig. Tanagno of the Patti Opera Co., arrived in this city from England, Dec. 2.

— Joseph Murphy's Co., as now made up, includes: Joseph Murphy, Edwin Bethel, Maurice Heppard, Maurice Pike, Thomas McCate, J. H. Ferris, Sheridan Tupper, F. Conner, W. T. Sheehan, Belle Melville, Ada Shattuck and Ella Baker.

— In THE CLIPPER of Nov. 23, appeared a republication of an Associated Press dispatch to the effect that Mrs. W. C. Marshall, of Burridge & Stock's Co., had eloped with James Taylor, the property man. The following from the lady's husband, dated Minneapolis, Minn., will explain why Mrs. Marshall left the company: "My wife did not elope with a property man, or anybody else, but came to Minneapolis to accept the position of leading juvenile in Frederic Bock's new company, Senator Blizzard from Texas, of which I am advance agent. She came here on a ticket telegraphed her by me."

— Grace Emmett is resting at her home, Buffalo, N. Y., but expects shortly to go on the road again. — W. J. Gilmore is justly proud of the fine record of his "Twelve Temptations" Co., which has been on tour since Aug. 22, 1888, and will not finish its tour two years' consecutive representations. Next season he will revive his "Devil's Auction," and is now preparing for a fitting revival of this spectacular piece. His manager, Chas. H. Yale, will go to Europe shortly and will secure the best novelty talent to be had for the company.

— Daniel Sully's new play, "Conroy the Tailor," was produced under its present title and form at Kansas City, Mo., Nov. 14. It met with success at its *premiere*, and ever since has had the heartiest endorsement. The new piece gives Mr. Sully finer scope than he previously had in other plays, and shows this clever actor to better advantage. Will O. Wheeler continues as manager of the enterprise, and his valuable services do much toward its financial success.

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THE ACTORS' FUND BENEFIT at the Broadway Tuesday afternoon, Dec. 3, was largely attended. The volunteers were the Booth-Modeska, Kendals, Wilson Barrett, "Shenandoah" and Lyceum Theatre companies, and Conrad Ansorge (pianist). The entertainment was conducted by the direction of Manager E. W. Sanger and David Frohman.

(Continued from page 10) "Mystique" put on "Wild Oats" and "Try Me On" for his change of bill at Palmer's Dec. 2. Next week he will produce "The Headless Horseman" for the first time in America, terminating his engagement with it 14. Richard Mansfield opens 19 in "Richard III."

This is the fourth week of W. J. Scanlan in "Myles Aran" at the Star. Afternoon of Dec. 5 Mr. Scanlan gives a benefit to Mrs. Delta T. S. Parnell, mother of the Irish patriot. Next week Redmond and Barry come to the Star.

STANDARD THEATRE—Henry E. Dixey and "The Seven Ages" continue most attractively. The one hundredth performance of the piece drew high, and will be celebrated, as usual, with appropriate souvenirs.

The first New York production of "The Prince and Pauper," by the Elsie Leslie Co., under Daniel Frohman's management, is to be given Feb. 17 at the Standard.

CHIEF JUSTICE MCADAM, of the City Court, on Nov. 20 decided that Manager A. M. Palmer who is the receiver of the estate of the late Bartley Campbell shall within twenty days file an accounting of the trust, in order that the creditors may ascertain what the prospects are for having their bills paid. J. Edward Weld, representing Emil A. July, insisted that as the receiver had been in charge over two years, and over \$12,000 had passed through his hands, it was about time that he rendered an accounting. Ex-Judge A. J. Dittenhofer, counsel for the receiver, said that Mr. Palmer was ready to account, and that his only object in waiting was that the suit brought on behalf of the estate to recover money under the lease of the Fourteenth Street Theatre would be terminated so that he could render a complete accounting.

Mrs. A. M. PALMER gave a reception at her home 26 East Sixty-fifth Street to Mary Moore, the English actress. Her program of Nov. 23. Several hundred prominent people were present, among them being Mrs. George B. McClellan, Miss McClellan Mr. and Mrs. Edmund Russell, Marquis and Marquise Lanza Bronson Howard, Chandos Fulton Dr. and Mrs. Egbert Guernsey, Mrs. James Barrow, Mrs. C. A. Doremus, Mrs. Charles P. Sumner and J. M. Varian.

FIFTH AVENUE THEATRE—Wilson Barrett's company, "The Silver King," finished fine week's business Nov. 30, the house being crowded at nearly every performance. The same bill will be continued through the week of Dec. 2, and probably through next week, the last of the present engagement. Marie Wainwright, in "Twelfth Night," follows 16.

YORKVILLE LODGE, No. 61 U. S. B., gave a concert at Macneur Hall Dec. 1, which was largely attended. These people appeared: S. K. Knobell, Hans Raas, Bertie Gordon, C. L. Lewis, Frau Selma Koerf, Knudsen, Henriette Magnus, Ferdinand Levy, Julius Ornay, J. Blumenbach, C. L. Lewenstein, S. Magnus and S. Simon.

GAETY MUSEUM—There was quite a time at this house evening of Nov. 22 after the performance.

As soon as the last show was over, the performers and curiosities were called upstairs to the office by Manager Bernstein. After some talk, they were ushered into the large room on the top floor of the building where a turkey dinner, with all its fixings awaited them. A good time was had. Business has been large, and promises to continue so.

In the first part, the programme is the same as that we fully reviewed last week. All the comedians

were in great form Monday evening and all duplicated their previous marked successes. It is a great

minstrel show throughout, and should finish the week to the capacity of the house. When Mr. Clevenhane takes his troupe on the road for a continuation of his tour it will be with the most emphatic endorsement of thousands of New York's theatregoers.

Annie Pixley comes to the Fourteenth Street 9, for a week.

E. R. KAYNE is in this city resting. He has recovered from a severe sick spell, and though his indisposition lessened his spirits are increased.

SHERNDON had its 100th New York performance (not consecutive) at Proctor's Twenty-third Street Theatre Dec. 3. Souvenirs were given.

FOURTEENTH STREET THEATRE—W. S. Cleveland's Consolidated Minstrels opened here Dec. 2, having on Nov. 30 finished an immense week at the Grand Opera House. They should easily duplicate this large business at Manager J. W. Rosenquist's popular theatre. With the exception of some changes in the first part, the programme is the same as that we fully reviewed last week. All the comedians

were in great form Monday evening and all duplicated their previous marked successes. It is a great

minstrel show throughout, and should finish the week to the capacity of the house. When Mr. Clevenhane takes his troupe on the road for a continuation of his tour it will be with the most emphatic endorsement of thousands of New York's theatregoers.

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STAR THEATRE—Smith's All Star Novelty Co. opened the week of Dec. 2 to large attendance all but performances. The troupe is popularly made up as follows: Geyer and Lori, Mabel Hudson, Kendall and Marion, Satsuma, Veva Nebrega, Deau and Debrum, Frank J. Dyer, Sheridan and Flynn, Dot Sulman, Wm. Johnson, Joseph Lester and Sweetham, Madden, Sheridan and Flynn made their usual great success, and the originals and authors of "Down Went McGinty" were several times recalled. The dressing of Ken-dall and Marion's act was highly complimented, and the girls' costumes and make-up were excellent. The others came in for high praise. Wm. Johnson, J. E. Johnson has improved greatly since last seen here, and her finished banjo playing is most attractive. She was the recipient of a beautiful floral offering at Monday's matinee. "Fan in the Gymnasium" ended mirthfully in a lively way and the snarling introduced was attractive. A strong house company announced for week of 9.

STAR MUSEUM—The expert pistol and rifle shots, the Nelsons, whose difficult feats of marksmanship at this house last season won for them a just recognition are under engagement here, in connection with Sig. Charms (athlete), Herr Bismarck (conjurer), William Lauder (contortionist), Al Ben Debe (Arabian stick) and a Rocky Mountain bear. In the lower stage sensational drama is the bill. Upper stage—May Bohem, May Bell, Lottie Ferguson, Lawrence West, Edward Whalen, Campbell and Kinney, and Joseph Terrell.

MARIE GESCHWARTZ, a European pianist made her American debut in this city Nov. 30. She is to play with the Boston Symphony Orchestra Dec. 5, at Worcester, Mass.

SUNDAY NIGHT ENTERTAINMENTS—Prof. Cromwell's illustrated lecture at the Bijou Theatre evening of Dec. 1 had "Switzerland" as the subject. Donald Downie lectured on "Japan" at the Union Square Theatre, the illuminated views being much admired.... Kellar the Steens and Sablon pleased a large audience at H. R. Jacobs' Third Avenue Theatre.

MUSI'S EIGHTH AVENUE THEATRE—Gus Hill's Co., composed of several attractive features notably the daring trapeze act of the Fisher Bros. who have recently been added to the company, are here this week. The list remains the same as when they last appeared in this city, and their merits were fully commented upon at that time in these columns. The full roster is as follows: Gus Hill, C. H. Williams, Billy Carter, Fisher Bros., Dan Swift and Daniels, Charles Burns, Charles Harris and Priscilla Watters, James E. Black, Lillian Allyn and George Langard, and Purrings. Next week, Smith's All Star Novelty Co.

BROADWAY THEATRE—This house was dark evening of Dec. 2 when the Booth-Modeska engagement at the Broadway opened Dec. 2 to a good house when "The Merchant of Venice" was revived. On 3 and 5, "Hamlet," 6 and matinee 7; "The Merchant of Venice" and "Donna Diana" are the week's changes. The London Gaely Co. open 10 in "Faust up to Date." Due Jan. 20, Lawrence Barrett in "Goland" its first New York performance.

EDWARD THEATRE—"A Brass Monkey" commenced a six weeks' stay here Monday evening Dec. 2. It is the first time this season that C. H. Hoyt's successful farcical comedy has been in this city. Its long and highly successful run in this house last season must be recommended. The piece has undergone some minor and improving changes and returns in brighter shape. The new songs and music introduced are exceedingly clever, and all were heartily encored. "Out on Racket" by Percy Gaunt; "There Ain't No Sign of Rain" by G. H. Hoyt, and Percy Gaunt, and "Are You On?" by Percy Gaunt are particularly pleasing, and made substantial successes. It remained for "The Wind Man of Bornew" by W. T. Barton, to score the great success of the new interpolations. It was a great go, and vied with the familiar "Razzle Dazzle" in popular favor. The piece never had a more attractive setting and the costumes of the ladies outshone any previous attempts in that line. Flora Walsh as Baggage once more made fine success, her work showing much improvement. She is as quaint as ever, and fully deserved the fine reception accorded her in this house. We have no doubt that she must be credited with honest success in the part. Tim Murphy was a finished hit, and in conjunction with W. O. Harlan and C. M. Miron received high honors. George W. Leslie made a fine impression as Doolittle Work and received high commendation for his efforts. Ross France is new in this troupe and her singing is one of the features of the piece. She received well deserved encores. George A. Beane Jr. did excellent work. A new "Handsome" made a fine appearance and caught the ristibilities of the audience several times. Alice Walsh was evidently suffering from a severe cold, and her efforts were seriously marred on that account. M. J. Heckert and James Horan came in for risible results in minor but effective parts. Lotta Cart, Beth Bedford, Minna Gunlette, May Carlisle, Nina Hayward and Nellie Bulkeley were graceful additions, and their vocal endowments well rewarded. It is an amusing show from beginning to end, and should pay the long engagement with the following cast: Hoyt & Thomas, proprietors and managers; Fred Hoyt, musical director; George A. Beane Jr., stage manager, and M. J. Heckert, master of properties. "A Midnight Bell" is the following attraction.

TONY PASTOR'S THEATRE—A fine audience were highly entertained, evening of Dec. 2, by a company made up as follow: John and Nellie Healy, Isabella Ward, Layman, Tony Pastor, Queen Vassar and Emily Vivian Collins and Welch, Maggie Cline, Donaldson Bros., Bessie Bonchill, Frank Bush and Mabel McLean. The latter, here, caused a stir. Healy opened the bill attractively and made a fine impression. Collins and Welch and the Donaldson Bros. were very successful in their endeavors. Tony Pastor had a new song as usual and pleased the audience by responding to encores. Frank Bush came in for risible results, and Layman, Queen Vassar and Emily Vivian, Layman and Isabella Ward were well greeted. Mabel Josephine's trained dogs gave evidence of skillful handling and uncommon intelligence. Maggie Cline received an ovation, and her clever Celicisms convulsed the house. She got there in fine style, and her encores were numerous and well deserved. The popularity of this performer was never more emphatically established than on Monday evening. This is Bessie Bonchill's fifth and final week here, as she calls it. And in England Dec. 11. She has now retired from Monday evening, and appreciated her cleverness was not more brilliant than on Monday evening. She has made the most substantial and deserving success of years in our vaudeville, and she could easily remain many months more with the same gratifying results. The audience demand five numbers from her at every performance, and still want more. She has made thousands of friends in the short month she has been here, and when she returns next season, such arrangements being now on the bills, will she not treat them on account of their billing matter not arriving in time. Next week, "The Exiles."

TONY PASTOR'S THEATRE—The last month of the very successful engagement at this house of Barry and Fay was prominently inaugurated Monday night, Dec. 2, with a brisk revival of "Irish Aristocracy," a farce not new to the metropolis by any means, but still acceptable in its jocose humor and comic situations. Mr. Barry and Mr. Fay easily renewed old successes in the principal roles, and their company, largely reorganized for this production, gave ample satisfaction to a good sized house. The Primrose Quartet took a conspicuous part in the extraneous fun their specialties going very well. Jennie Yeaman was as crisp as ever, and Kate Davis, Mabel Fenton, Charles Ross, Charles Lamb and Charles Sturges were capable in roles of less importance. On the whole, the revival was full of spirit. The stage was well set.

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HARLEM—Business at the Harlem Opera House

last week surpassed the expectations of the manager of "Old Joe Pronto." "Booth's Baby" opened Dec. 2 to a good house. "The Shanty Queen" was booked, and tried to make trouble, but Manager Hammerstein would not treat with them on account of their billing matter not arriving in time. Next week, "The Exiles."

GRAND OPERA HOUSE—Frank L. Frayne this week.

Last week the "Lucifers" Novey Co. played to fair business.

Coming: Week of 9, Bennett's Mounton's Opera

Company. The stage was well set.

JACOB'S ACADEMY—This week "In the Ranks." Last week, the Vaudis Sisters Co. did an immense business. Coming: "Woman Against Woman" for 9.

ROCHESTER—At the Lyceum Theatre, the Bostonians appear Dec. 2 for three nights, 5 and 7 balance of the week. Helen Barry. Last week, "Jim the Pennman" for the first three nights did a good business. "Booth's Baby," the following two nights, did a fair business. The last night of the week the Jefferson and Florence Co. played. "The Fat Men's Club" drew light business. The past week "Out in the Streets" was paged to good business.

NEW YORK STATE

Oil City.—"Zozo" comes Dec. 4. R. B. Mantel 7. Duff's "Paola" Co. 9. "Reuben Gile" 10. "A Legal Wreck" came Nov. 29 to light business, while the London Alhambra Co. drew a top house Nov. 30.

South Bethlehem.—Mine. Fry's Concert Co. did a miserable business Thanksgiving night. "Our German Ward" did a good business Nov. 30.

Bethlehem.—O. R. Gleason, the horse tamer, comes Dec. 2-7 to the Lehigh Theatre.

MASSACHUSETTS.

Boston.—What do you think of the narrow escape some of our theatrical managers had last week, when the roaring, relentless flames blighted a goodly portion of the Hub's business precincts? I tell you, a few of them felt a little gooseflesh, and don't you forget it! It was a mighty close call, all things considered, for the Globe, the Boston, Park and Bijou, and even the Tremont, for, had the Park been touched, the Tremont would surely have felt the furnacelike embrace of "the dancing dervish of devastation," as an imaginative *Herald* reporter uniquely remarked in a picture-like description of every one out there. It *entres* that the managers, while they had certain regretful feelings that the matinees receipts on this memorable Thanksgiving Day were pretty near "striked out" so suddenly, the word was passed around that the smoke fire was out, that they really did offer up a prayer of thanks, and thus most sedulously observed the day to the very spirit and letter. Perhaps this is hard to believe in some instances, but managers are not to be blamed for the nonchalance; indeed, the police did much most belligerently under the "profesh." Let's see. I am supposed to be writing a letter on theatrical events. This begins to look like a communication to some modiste, who dreams of dreams and mirth, to some of the digressions of the stage, and who may smoke in the air and so many cinders scurrying around that my thoughts wandered from Thespis to Jupiter Eclipsus, that old moshback who used to chuck great fistfulls of forked lightning down on the gang when he was in his element. To hell with that! I am sure that when the once tickle jaded most belligerently under the "profesh," I am sure that when the once tickle jaded most belligerently under the "profesh,"

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Lowell.—At Music Hall, Hoyt Crowell comes Dec. 2 and week. Russell's "Cavalcade" Co. Nov. 26 had a fair house.... At the Opera House, Edwin Arden comes Dec. 4. John A. Stevens played "Wife for Wife" Nov. 25, to good business. Price's "Belts of Haslemere" came 27, 28, to good houses.... At the Bijou Theatre, a new musical comedy, "The Last of the Nine," begins Dec. 2. Betty and Ned, the Harpoons, John Fenton, Christy Bros., James A. Mack, Raynard and Welch, John J. Sheean, John Fenton and Little Burke, H. B. Tucker, who assumed the management of this theatre two weeks ago, will open it with a performance on Nov. 30, taking with him the whole of the week's receipts and leaving all salaries and bills unpaid.... The Lynn Muse, under process of erection, had a narrow escape, the fire coming as near

the walls as the word "safe" can be.

Trenton.—At Taylor's Opera House, "The White Slave" came Nov. 26 to a good house. "Kajana" followed 28-30, giving five performances to the capacity of the house. Bennett & Moulton's Opera Co. open Dec. 1, for the week. "The Fair" 9. New York Philharmonic Society, Oct. 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 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THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

PUBLISHERS

GEO. W. KEIL, MANAGER.

SATURDAY, DECEMBER 7, 1889.

QUERIES ANSWERED

No Replies by Mail or Telegraph.

Address or observations not given. All in quest of such should write to those whom they ask, in care of THE CLIPPER Post Office. All letters will be advertised one week gratis. If the route of any theatrical company is sought, refer to our list of routes on another page. We cannot send routes by mail or telegraph.

DRAMATIC.

A. O. E., Washington.—The card would cost \$1.49 for one insertion.

D. L. F., Red Oak.—See the notice at the head of this column.

Dr. E. M. Metz, Philadelphia.—Consult our Route List, on the back page of this issue, and carefully read the notice at the head of the column.

Mrs. C. D., East Boston.—See the notice at the head of this column.

R. H., Pine Bluff.—He is alive as we write these lines (Dec. 2). See the notice at the head of this column.

SUBSCRIBER.—The most common is a curtain folded through the centre and tied with numerous loops. This tends to the cutting of a small piece of paper. The rolling causes the paper to remain loose and allows it to fall through the holes. There are more elaborate structures, however, made more difficult to identify.

W. F. Chittenden.—I have no information as to their reliability, financially? Our verdict as to the artistic worth of performers is never expressed in this department.

C. A. S., Chicago.—We have no information beyond that contained in our first announcement of the death of G. S., Boston.—Not Louis Hirschman and John Gourlay did.

J. G.—He has played "Daddy" Nolen's "The Carpenter," "Capital Pie" and "Can Can" the Tailor. For further particulars write to his manager, W. O. Wheeler, in care of THE CLIPPER, or as per route.

E. H. Manchester.—Write to Joe Mayer, in care of THE CLIPPER, Philadelphia.—See the notice at the head of this column.

S. M., "Hilarion" Co.—The New National, Philadelphia, was opened April 15, 1876, by W. J. Gilmore.

E. M. H., Springfield.—Yes.

J. H., Haverville.—Nate Allison compiled it. Write to him in care of THE CLIPPER. 2. We don't know. Ask Mr. Allison.

MAK.—Pittsburgh—Write to R. C. Campbell, in care of THE CLIPPER.

E. N., Philadelphia.—See the notice at the head of this column.

C. P. S., Franklin Falls.—We cannot undertake to answer for the merits of any show in the way you require. You must use your own discretion.

C. S., Springfield.—Write to the American News Co., Chambers Street, this city, or get your newsdealer to find it for you through the usual channels. That failing, write to Mr. Dixey, who will probably be glad to enlighten you.

E. K., Day 6.—A charter is not required. 2. The term manager—the only one used in a business sense. The other terms have no significance.

3. Routes of all companies are published free and we do not discriminate in favor of any. Try writing to the larger cities. 4. Their names are not mentioned in our list of routings.

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his first appearance on any stage in this capacity. The audience was limited to a number, but appreciative, and the professor was listened to with attention, while his remarks frequently evoked hearty applause. The lecture was illustrated with striking illustrations, and the likenesses of well known wrestlers and boxers were produced on the transparency. The lectures were better attended on subsequent evenings, and now that Miller has finally retired from active pursuit of athletics, it will be appropriate for him to continue his lectures for him. He can be depended upon to work it for all it is worth, for there's nothing slow about the professor.

BOXING IN NEW JERSEY.—The result of the annual tournament of the Scottish American Athletic Club, held at the Oakland Rink, Jersey City, on the evening of Nov. 25, was as follows: 160 class, John Kenny, West Side Athletic Club, beat James Brown, West Side, 160 class, final bout—John Clark, West Side Athletic Club, beat P. Corliss, Scottish American Athletic Club, 160 class, final bout—Patrick Cahill, Scottish American Athletic Club, beat Van Vliet, West Side, 160 class, final bout—There was also wrestling between men of the 160 class, the final bout being between Thomas O'Day and Charles Schleskeier, and the former winning. Referee, W. H. Robertson; judges, June Rankin and T. H. Brazeau.

ATTENTION, PEDESTRIANS!—In our business columns will be found an announcement of "six days' 142 yards" as the distance race, to take place at the Rink under the management of Messrs. McEvily & Crawford. The race is to commence on Dec. 16 and finish on the 21st, instead of a week later, as incorrectly stated in the advertisement, while the entries close on Dec. 15, the date of the 18th. Those desiring to participate in the competition will therefore govern themselves accordingly.

JAMES ALBERT'S six days' race at the Forrest Rink, at Cleveland, O., has been postponed till the week of Dec. 23-28, which is a very sensible move on the part of the manager and one which we appreciate. We hope that those interested, ensuring as it will during the holiday week, a large increase in the gate receipts, and consequently more money for the successful neodestrals.

A COMBINED skating and curling rink is to be erected on Union Street, Kingston, Ont., on the property owned by the Queen's University. The cost will be \$10,000.

BILLIARDS.

The Coming Tournaments.

Up to date the signatures to the document binding the experts to participate in both the New York and Chicago tournaments are Slosson, Daly, Sexton, Ives and Heiser. Sexton signed Nov. 29, and Heiser Nov. 30. All are to be furnished with new 5x10 tables, while Ives and the French experts are to practice privately in the warerooms of the Brunswick-Balke-Coleender Co., 860 Broadway. The conditions governing the tournaments are as follow:

There shall be two tournaments, one in New York and one in Chicago. The first tournament to be a handicap in lines, and to be played in New York the latter part of January; the second tournament to be a handicap in points, and to be played in Chicago about thirty days after the first tournament. The Brunswick-Balke-Coleender Co. to donate \$2,500 for each tournament; each player to pay an entrance fee of \$250 for each tournament, and must participate in both. Prizes to be divided in each tournament separately, as follow: Forty per cent., thirty per cent., twenty per cent, and ten per cent., and to be paid at the conclusion of the second tournament. There must be no less than five players, and if there are more than seven entries a preliminary tournament will be necessary. In the New York tournament Schaaf, Slosson and Vignaux, in case they enter, are to play 14 inch balk line and the other players 8 inch balk line. The handicapping of the players for the tournament in Chicago to be arranged by three parties selected for that purpose; one to be selected by the Eastern players, one by the Western players, and these two to select a third; the decision of the three so selected to be final. Handicaps to be agreed upon within thirty days after entries close, Dec. 1. Games to consist of 500 points, and to be played on a 5x10 table of the Brunswick-Balke-Coleender Company's make, and supplied with their Monarch cushion.

The Boston Tourney.

The seven well known billiard experts who are to contend in John J. Murphy's annual tournament in the annex of the Hub Billiard Palace, in Boston, met last week to consult about the style of game to be played, etc. After a short discussion it was decided that the 10-inch balk line game would give the players and public more satisfaction than any other. The number of points to a game was set at two hundred and fifty, and two games will be played each day, except Saturday, one in the afternoon and the other in the evening. Mr. Murphy will give \$300 in cash prizes, as follows: First, \$150; second, \$75; third, \$50; fourth, \$25. The man who makes the highest run during the tournament will receive a fine rifle, offered by T. P. Lovell, and for the best average in a single game a silk umbrella will be given by T. H. Smith, a well known lover of the sport. The tournament, which opens Dec. 2, bids fair to be the best ever held in New England, as will be seen by the following entries: Evans, Campbell, Yater, Gilman, Newhall, Morse and Danekel.

Balk Line at the Union Club.

So great is the interest taken by amateur patrons of the game in the organization of the two big tournaments, and so great is the desire to witness the skilled manipulation of the ivory spheres, that the members of the Union Club of this city have, through their base committee, extended an invitation to Slosson and Heiser to give an exhibition of balk line billiards in the large billiard room of the club on the evening of Dec. 11. The club members have also requested the experts to play with the identical handicaps at which they will play in the New York tournament, namely: 14 inch against 8 inch lines. The tables in the club's billiard room are to be removed, and a 5x10 table set up in the centre of the room, around which an amphitheatre of seats will be erected. The result of the test of the handicap before the critical eyes of the club members will be awaited with a keen interest by the billiard world.

THE AMATEUR POOL TOURNAMENT held at Bock's Hotel billiard parlor, Mount Vernon, N. Y., terminated Nov. 28. John Dooling won first prize, a cue; John Smith second, and E. A. Fuechsel third prize. The holder of the cue will be required to defend it against all comers for one year, when the emblem becomes his property. At the conclusion of the tournament Robert Fuechsel, the amateur champion pool player of Central Long Island, challenged the winner. The game will be continuous pool, 100 balls. These players are very evenly matched, and the contest will be an interesting one.

ORVILLE ODDIE JR., the amateur champion of Au Rica, 1 getting in trim for the Racquet Club's tournament, and with this object in view is getting good practice by playing against Geo. F. Slosson several evenings each week. Slosson playing 14 inch balk line billiards to Oddie's regular three ball, rail billiards.

Orville Oddie Jr. has written a letter to Maurice Daly, stating he cannot participate in Daly's forthcoming handicap billiard tournament. He further states he has at present only time to prepare for one tournament each year, and that must necessarily be the Racquet Club's tournament, which is held in May of each year.

It is announced that E. F. Haskell will participate in Daly's annual amateur handicap billiard tournament, which will commence at Daly's Assembly Rooms, Brooklyn, in February next. Haskell will play scratch with Townsend.

REPORTS come East through the Chicago press that Malone dropped quietly into Madison, Ia., recently and, as an unknown quantity, won \$200 in a billiard room there; then quietly bowed himself out and hid to pastures new.

THREE French experts have signified their willingness to participate in the coming tournaments in this city and Chicago, and are willing to sign a contract to that effect.

The B. B. C. Co. are driven hard at their Stamford, Ct., factory and are obliged to work their men nights and Sundays to keep up with their orders for tables.

M. FOURNIER, the Parisian expert, has challenged Carter to play cushion carroms and balk line billiards, and offers Carter 400 in 2,000 at balk line billiards for 2,500 francs a side.

The billiard tournament of the New York Athletic Club will begin Feb. 3 and their pool tournament on Dec. 9.

WHEELING.

"SENATOR" W. J. MORGAN, the well known professional bicyclist, is satisfied, after a trial under other management, that a bicycle manager must be a practical rider himself, and left the business to his son, W. E. Morgan, who is a member of the Wheeling team. The boy, who is 16 years old, has been racing with some success, and the boy's example was followed by W. F. Knapp and the lady bicyclists, Jessie Oaks, Helen Baldwin and Hattie O'Brien, who are competing in tournaments in Portland, Ore., where Morgan has assumed the management of the Mechanics' Pavilion, where it is to be run in the winter. The boy's example has been followed by the rest of the team, the final bout being between Thomas O'Day and Charles Schleskeier, and the former winning. Referee, W. H. Robertson; judges, June Rankin and T. H. Brazeau.

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THE BUFFALO BICYCLE CLUB'S entertainment on Saturday, Nov. 23, was a huge success. T. A. Russell and D. L. Lewis, the stars, opened the affair with a wrestling match, beat two straight falls. Reddy Strauss and Joe Vanderbusch sparred four-fifths rounds. The setto between Jack Haney and Harry Walton (who, with the power of the "Gotham" manager, has been making a name for himself) was an excellent exhibition of the many art, and the fight to a finish between Chas. Marks of Buffalo, and Tom Cavanaugh, of Philadelphia, was set in the fifteenth round. Marks had the best of the fight throughout, and when he had his man as good as he could get, forced him to submit. The referee awarded the purse to Cavanaugh.

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Two men, bicyclists, arrived in Wheeling, W. Va., Dec. 2, having made the journey from San Francisco by wheel, starting Sept. 23. He undertook the trip under the auspices of The Chicago Herald, and although having beaten by more than twenty-four hours any previous competitor, the same party failed to accomplish the task he set out to do. They were largely due to horse roads, coupled with an injured leg. He was well received upon his arrival in the windy city.

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THE TRIGGER.

ERB WINS.—The pigeon shooting match between Fred Erb and C. C. Butler for \$250 a side, and the American Cup, fifty birds, was won by the rise and fall gun, which was won by W. H. Miller, of the Mechanics' Pavilion, who gained two straight falls. Reddy Strauss and Joe Vanderbusch sparred four-fifths rounds. The setto between Jack Haney and Harry Walton (who, with the power of the "Gotham" manager, has been making a name for himself) was an excellent exhibition of the many art, and the fight to a finish between Chas. Marks of Buffalo, and Tom Cavanaugh, of Philadelphia, was set in the fifteenth round. Marks had the best of the fight throughout, and when he had his man as good as he could get, forced him to submit. The referee awarded the purse to Cavanaugh.

The Lincoln Cycling Club of Chicago, Ill., will hold their first annual interclub bare and hounds chase on Thanksgiving Day, starting from the club house at 10 a.m., and finishing at the Leland Hotel, where the winner of the race will be given a trophy.

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 Ireland's Great Sketch Team.
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 European Feature. High Kicking, Jumping, etc.

SPECIAL.

Managers of First Class Novelty and Legitimate Theatres having open time, kindly wire at my expense.
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The English Clown. Trained Pigs, Monkeys, etc.

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Dec. 2, one week. Wed. and Sat. Matinees.

Engagement of the Young American Star.

CORA TANNER, in "FASCINATION."

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THIS WEEK,

"The Wages of Sin."

Dec. 9, JOHN A. STEVENS in "Wife for Wife."

BIJOU THEATRE. Broadway, near 30th Street.

Prices, 25c., 50c., 75c., \$1.00.

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NEW FUN. NEW SONGS. NEW BUSINESS.

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LAST WEEK. EDWIN BOOTH—MME. ODEJSKA.

Wed. "Hamlet." Thurs. "Richard III." Fri. "Much Ado About Nothing." Sat. "Merchant of Venice." Sun. Evening. "Fool's Revenge" and "Donna Diana."

TUESDAY EVENING, DEC. 10.

Engagement of George Edwardes.

LONDON GAETY THEATRE COMPANY

In an operatic burlesque entitled "Raist Up to Date"

OLYMPIC THEATRE,

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WANTED, Week of Dec. 21, Fat People—Fat Women's Convention. Also week of Jan. 6, Long Haired Ladies' Contest. Curiosities write or wire immediately.

GEO. W. FURSAM, Manager.

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For Sale, Cheap for Cash,

ALL THE MUSEUM PROPERTY IN MY

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1,000 Photographs of Theatrical Celebrities

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WAX FIGURES OF THE CRONIN SUSPECTS,

In fact, a COMPLETE MUSEUM OUT-

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Managers, Send Your Open Time to Address Below.

WANTED, Ten of the best Specialty Acts in the business, to commence season June 13, 1890. State length of act and stage room required. Also, if you have printing, where it is, and price of the same. Address all communications.

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Will rent or buy for cash. Also everything that can be used to fit out a minstrel show, but must be first class. State lowest cash prices and full particulars. Also want to hear from every Opera House manager in Missouri, Kansas and Arkansas. 35 first class people in this show, and our own train.

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RECOGNIZED ATTRACTIONS ONLY,

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